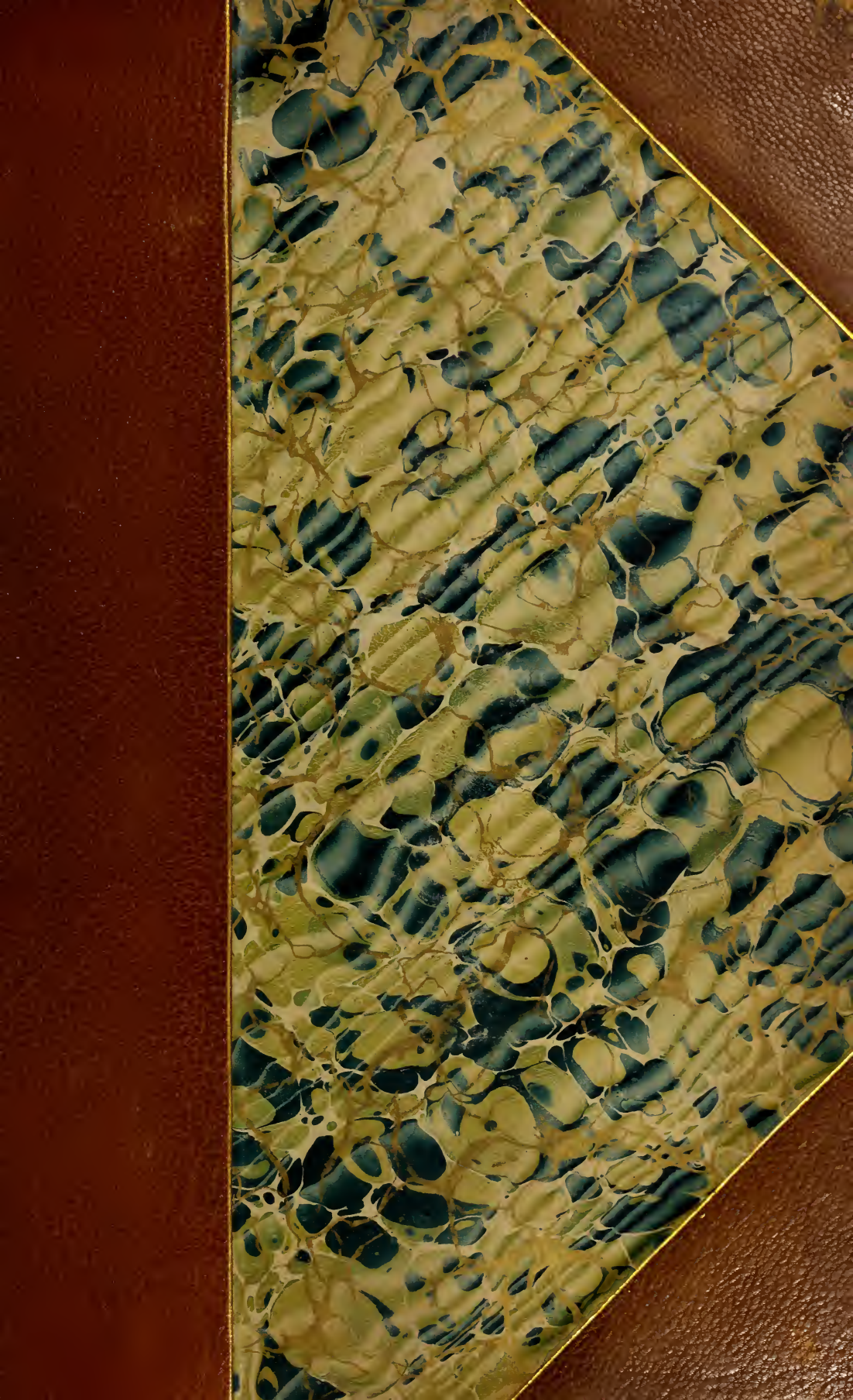
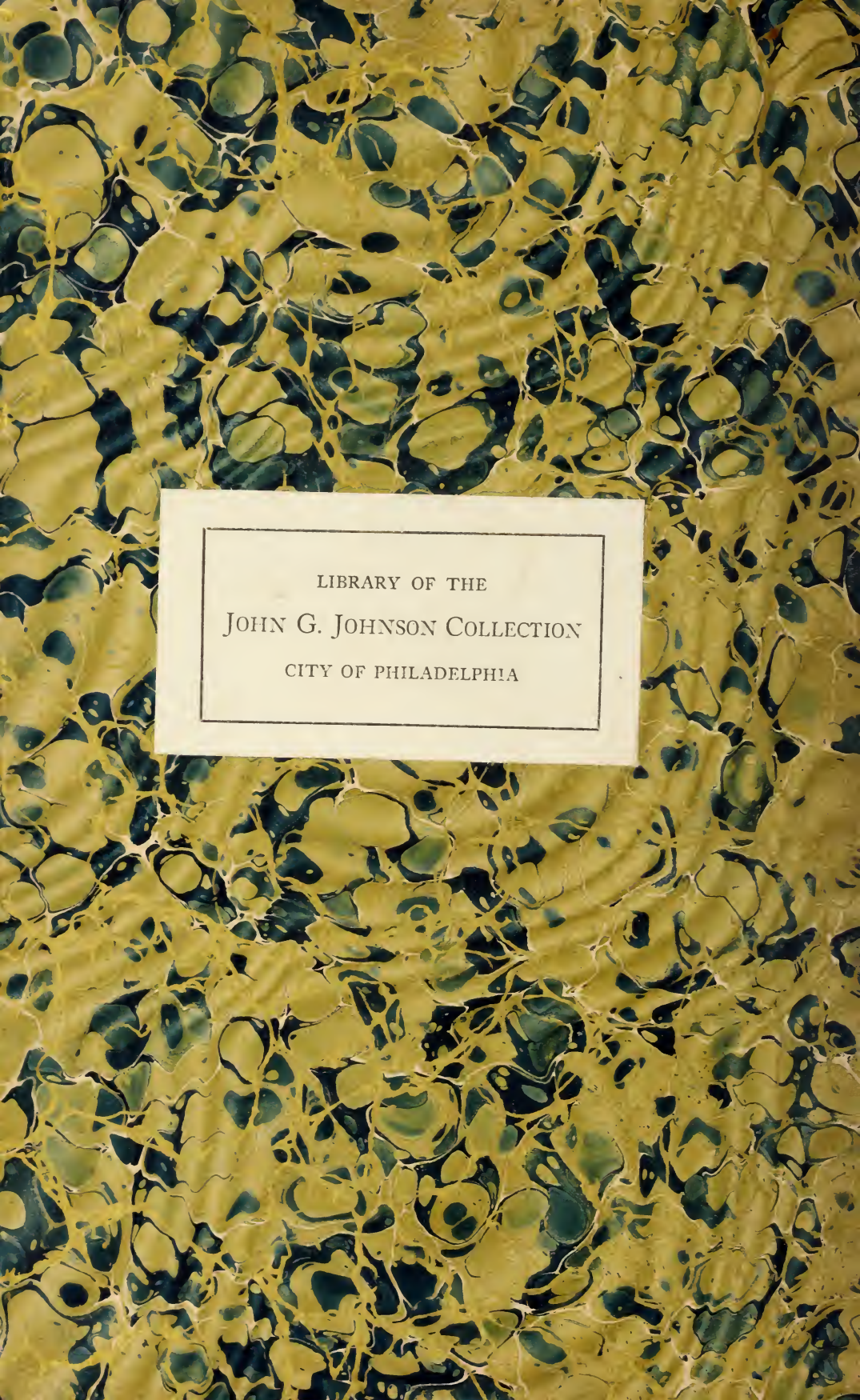






LIBRARY OF THE
JOHN G. JOHNSON COLLECTION
CITY OF PHILADELPHIA





THE LATE

RT. HON. EARL OF DUDLEY'S
GALLERY OF PICTURES.

CATALOGUE
OF
THE HIGHLY IMPORTANT
GALLERY OF PICTURES
OF THE LATE
RT. HON. EARL OF DUDLEY.

WHICH (IN ACCORDANCE WITH THE PROVISIONS OF THE WILL)

Will be Sold by Auction, by
MESSRS. CHRISTIE, MANSON & WOODS,
AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JUNE 25, 1892,

AT ONE O'CLOCK PRECISELY.

May be publicly viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street*, *St. James's Square*, *S.W.*

N.B.—Illustrated Catalogues, Price Half-a-Guinea.

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.
- II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.
- III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.
- IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.
- V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; MESSRS. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.
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- VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots un-cleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale

CATALOGUE.

ON SATURDAY, JUNE 25, 1892.

AT ONE O'CLOCK PRECISELY.

PICTURES.

P. BREUGHEL.

- 1 NOAH AND HIS FAMILY: the animals entering the Ark

26½ in. by 35 in.

Exhibited at Burlington House, 1871

120 £

A. CUYP.

- 2 A RIVER SCENE, with Vessels: Morning

Oval, 13 in. by 18 in.

Exhibited at Burlington House, 1871

110 £

A. CUYP.

- 3 A RIVER SCENE: Moonlight: Evening

Oval, 13 in. by 18 in.

Exhibited at Burlington House, 1871

80

A. CUYP.

- 4 A GRAND LANDSCAPE, with a distant city, and cattle
and figure in the foreground ⁱⁿ

52½ in. by 77 in.

Exhibited at Burlington House, 1871

Mentioned by Dr. Waagen

*Wentham
1800 G*

N. BERCHEM.

- 5 MILKING THE GOATS: a romantic landscape with two
female peasants, one of whom is milking a goat, the other
standing with a basket on her arm; cattle and goats round
them on the bank of a stream, under a rocky height
crowned by trees; mountainous background

21 in. by 24 in.

From the Scarisbrick Collection, 1861

Exhibited at Burlington House, 1871

240 G

K. FABRITIUS.

- 6 PORTRAIT OF A MAN

"The animated conception and spirited treatment prove that
this rare painter formed himself after Frank Hals, whom, however,
he surpasses in warmth and transparency of colour."—Dr. WAAGEN.

26 in. by 22 in.

Exhibited at Burlington House, 1871

105 G

M. HOBBEEMA AND A. VAN DE VELDE.

- 7 A VIEW IN HOLLAND, representing a rural scene, in which industry has triumphed over local difficulties, and from a marshy bog created a luxuriant landscape. The picture is composed on the left of a long sandy road on the top of a dyke, which is skirted on one side by a hedge-row, formed of thorns, elders, and other shrubs in blossom; and on the other, at a little distance from the front, by a cluster of lofty trees, of rich and ample foliage; on this side the dyke slopes off to the low grounds, which form the right of the picture. In front of these is a pond, fringed with flags and other aquatic weeds, and beyond it stands a group of pollard willows, at the side of which a foot-path, nearly parallel with the dyke, leads to a cottage partly concealed with trees in the middle distance. The view on this side extends over meadows, intersected by hedges and trees, and terminates in the distance by sand-hills. Adrian Van de Velde has given additional value to this picture by the introduction of two fine cows, of a yellow reddish colour, which are on the main road, near which is a sheep browsing; and beyond these are two peasants in conversation with a woman who is seated. The effect is that of a bright summer's day, probably about three in the afternoon; the light, fleecy clouds, which float across the azure sky, have partially obscured the sun, and the tender shadows appear to flit across the foreground, at the extremity of which falls a burst of light from that luminary. The rest of the landscape is suffused with brilliant sunshine, either positive or reflected, and the whole face of nature beams with a lustre of the richest hue.

"A masterpiece of Hobbema, both for extent and excellence; a picture which is equal to a whole gallery. For striking truth of Nature, delicacy of aerial perspective, effect of bright afternoon sun, and masterly lightness of execution there are probably very few pictures in the world which can bear a comparison to this."—
Dr. WAAGEN.

36½ in. by 50½ in.

Signed and dated 1663

Smith's 'Catalogue Raisonné,' Part VI., p. 115, No. 1

From the Collection of the Rt. Hon. Edward John Littleton,
for whose ancestor the picture is said to have been
expressly painted.

From Lord Hatherton's Collection

9600. 50
Agnew

M. HOBDEMA.

- 8 A RICHLY WOODED RIVER SCENE, with peasants and a dog on a winding road on the left, and two ducks on the right

Signed

26 in. by 34½ in.

From the Novar Collection

1900 Gs

M. HOBDEMA.

- 9 A LANDSCAPE, with travellers passing through a wood

39 in. by 56 in.

Exhibited at Burlington House, 1871

2300 Gs

B. MATON.

- 10 AN INTERIOR, with a woman seated plucking a duck into a basket, her husband at her side lighting a pipe

20 in. by 15¼ in.—panel

From the Albert Levy Collection

255

W. MIERIS.

- 11 THE GROCER'S SHOP: a woman with scales in her right hand, and a boy on her left at the open window of a shop, over which a vine is trained, a sculptured frieze beneath

13 in. by 12½ in.

From the Collection of the Rev. John Lucy

730 Gs

F. MIERIS.

- 12 THE ENAMOURED CAVALIER: interior of a room, in front of which is a cavalier habited in a striped jacket, a cuirass and a scarlet cloak, seated, looking fixedly at a pretty girl who is filling his glass from a silver tankard; she is dressed in a cream-coloured jacket, a white satin petticoat, a small black apron, and a white kerchief over her head. On the right of the apartment is a gentleman sleeping, with his head resting on a table. At the exterior of a doorway at the end of the room is seen a couple embracing: a dog on the left

"A picture of unusual size, and in point of delicate cool harmony of tint, striking effect of light and tender and masterly execution, a chef d'œuvre by this scarce master and in the finest preservation."—
DR. WAAGEN.

16 $\frac{3}{4}$ in. by 13 $\frac{1}{4}$ in.—panel

Imported by Mr. Chaplin, 1838

See Smith's 'Catalogue Raisonné,' Supplement, p. 48,
No. 44

From the Bredel Collection

From the Albert Levy Collection

Exhibited at the British Institution, 1839 and 1851

M. MIREVELT.

- 13 PORTRAIT OF A LADY, in black dress and ruff

25 in. by 20 $\frac{1}{2}$ in.—painted on panel

Exhibited at the Art Treasures Exhibition, Manchester, 1857

Exhibited at Burlington House, 1871

J. VAN OS.

- 14 FLOWERS AND BIRD'S NEST

24 in. by 18 $\frac{1}{2}$ in.

Exhibited at Burlington House, 1871

J. VAN OS.

15th FLOWERS AND FRUIT

1500

24 in. by 19½ in.

Exhibited at Burlington House, 1871

Mentioned by Dr. Waagen

ADRIAN OSTADE.

- 16 THE INTERIOR OF A KITCHEN, with four peasants and a dog seated by a fire, and three peasants at the window; a dog and child on the right

14 in. by 13 in.

From the Schneider Collection

2500 5

Agnew

ADRIAN OSTADE.

- 17 AN INTERIOR, with peasants and hurdy-gurdy player

Signed and dated 1653

15½ in. by 21½ in.

1400 5

Colnaghi

ISAAC OSTADE.

- 18 SCHEVENINGEN BEACH, with a horse and cart and numerous figures

25½ in. by 35½ in.

1000 9

Agnew

REMBRANDT.

19 SAINT JOHN PREACHING IN THE WILDERNESS

" . . . dans ce petit cadre, d'un prix inestimable, sont réunis un très-grand nombre de figures. Grisaille préparée au bitume et mêlée ça et là de quelques tons précieux." — BLANC, L'ŒUVRE DE REMBRANDT.

Smith's 'Catalogue Raisonné,' Part VII., p. 54, No. 124

From the Fesch Collection.

24 in. by 31 in.

2500 5

REMBRANDT.

20 SAINT MATTHEW holding a pen and book

42½ in. by 38¼ in.

Exhibited at Burlington House, 1871

520

Severing

REMBRANDT.

21 A GENTLEMAN in black dress and cap, holding his gloves in his left hand

39½ in. by 31 in.

760 5

coll. ap. h.

JACOB RUYSDAEL.

22 THE RUIN. The view represents a flat country, and is chiefly remarkable for a large ruin, built of brick and plaster, composed of two towers and a lofty archway, through which passes a high road, some clusters of trees rising above the edifice serve as a foil to the building. On the opposite side the eye looks over a meadow bounded by a low hedge, and divided from the foreground by a reed fence, near which is an old well with the trunk of a tree lying by it, a pool of water and various brambles and herbage serve to give interest to the foreground. The figures which enliven the scene consist of a man leading a child and followed by a dog, passing under the archway, and another man is seen beyond it. This excellent picture is of the most esteemed quality, and unusually luminous. *Signed*

18½ in. by 25½ in.—panel.

From the Collection of M. Morelli, 1776

From the Collection of M. de Calonne, 1788

From M. Coclers' Collection, 1789

From the Collection of W. Smith, Esq., M.P.

From Lord Radstock's Collection, 1826

From the Bredel Collection

Smith's 'Catalogue Raisonné,' Part VI., page 20, No. 44

Mentioned in Dr. Waagen's work

Exhibited at the British Institute, 1832 and 1845

Exhibited at Manchester, 1857

Exhibited at Burlington House, 1872

11. 0. 2 C
5

D. TENIERS.

- 23 CHRIST CROWNED WITH THORNS. The interior of a guard-room, in which is represented the suffering Saviour, seated, with his hands bound, and naked to the waist; he is surrounded by five soldiers, one of whom is forcing a crown of thorns on his head; a second, bowing the knee before him, offers him a reed for a sceptre, whilst a third points at him the finger of derision; the remaining two stand by with spears in their hands, looking on. Within an adjoining room are seen four soldiers around a fire.

"A rich composition, of great power of colouring, and admirably executed."—DR. WAAGEN.

22½ in. by 30 in.

Etched in the small Collection of Le Brun

Smith's 'Catalogue Raisonné,' Part III., page 298,
No. 140

*Exhibited at the Art Treasures Exhibition at Manchester,
1857*

D. TENIERS.

- 24 A COURTYARD OF A COTTAGE with an old woman seated with a cat, a number of mice, and utensils near

14 in. by 21 in.

S. DE VLIENER.

- 25 SCHEVENINGEN, with fishing-boats and group of fishermen.

"Natural and spirited as usual, and at the same time of a delicate silvery tone."—DR. WAAGEN.

16 in. by 21 in.

Exhibited at Burlington House, 1871

P. WOUVERMANS.

- 26 THE HALT OF A SPORTING PARTY : a dismounted cavalier, drinking from a tankard and holding his skew-bald horse ; a cavalier on a bay horse, with his hat in his left hand is offering a glass of wine to a lady on horseback behind ; a boy cutting up food for the dogs, a page holding a greyhound, an old woman holding a flask and a man taking liberties with a female servant at the back, at the entrance to a ruined building, on the wall of which is a pigeon-house and sparrow-pots ; some barrels and poultry in front : a gipsy woman with a child on her back and one in her arms and a man seated on the ground beyond. An attendant on horseback leading another horse and followed by a man with a pack on his back approaching from the left : a sportsman carrying a gun, watering his piebald horse at the river, and a leash of greyhounds also watering : two figures crossing a bridge and open landscape background.

26 in. by 33 in.

Exhibited at Burlington House, 1871

3500

Wouvermans

J. WYNANTS AND A. VAN DE VELDE.

- 27 A WOODY LANDSCAPE, with two decayed trees on the left, a road in the centre with a pool of water, a sandhill and road with palings on the right, a cornfield and hills in the background, two peasants in conversation and a dog, and a woman carrying a bundle on her head and accompanied by a dog introduced by Adrian Van de Velde.

Signed and dated 1683

20 in. by 25 in.

From the Collection of the Rev. John Lucy

300 Donaldson

J. WYNANTS.

- 28 A BIRD'S EYE VIEW over an extensive landscape with a town in the distance.

18 in. by 23 in.

380 57

EARLY NETHERLANDISH SCHOOL, FORMERLY ATTRIBUTED
TO J. VAN EYCK.

- 29 THE SHUTTER OF A TRIPTYCH, representing an angel with a scroll appearing to St. Giles while saying Mass: the building in which the incident is represented as taking place is a faithful representation of the interior of the Abbey Church of Saint Deny's, near Paris: St. Peter holding the keys, on the reverse, in grisaille.

It is not known where the centre of the altar-piece now is, but the other shutter representing St. Giles as a hermit, his right hand, transfixed by an arrow, resting on the back of a fawn which has fled to him for protection, on the left a hunting party, the leader of which kneeling on one knee, is begging the Saint's pardon,—is in the possession of the Earl of Northbrook, and is photographed as an illustration to the catalogue of his collection—size $24\frac{1}{2}$ in. by $18\frac{1}{2}$ in.

$24\frac{1}{2}$ in. by $18\frac{1}{2}$ in.

Engraved in *Viollet-le-Duc*: "*Dictionnaire de l'Architecture française du XI. au XVI. Siècle*," Vol. II., p. 26

Described in *Crowe and Cavalcaselle's "Life and Works of the Early Flemish Painters,"* p. 107

Mentioned by *Dr. Waagen*

Exhibited at *Burlington House*, 1871 and 1892

3450 57

RUBENS.

- 30 A WOODY RIVER SCENE, with a horse grazing in the foreground: moonlight

25 in. by 35 in.

Exhibited at *Burlington House*, 1871

3750 57

RUBENS.

- 31 **JUNO TRANSFERRING THE EYES OF ARGUS TO THE TAIL OF THE PEACOCK.** The goddess clothed in a crimson vest has descended from her golden car accompanied by Venus, who stands on her right with the head of Argus on her knee, from whose forehead she is removing the eyes and placing them in the hands of Juno, who is at the same time transferring them to the tail of her favourite bird, two of which are near her receiving the splendid addition to their plumage, and three playful Cupids are assisting in the metamorphosis; the body of Argus lies extended in the left and front of the picture. The latter figure is painted with studious care and a profound knowledge of art.

9 feet by 12 feet

From the Durazzo Palace at Genoa

Exhibited in the British Gallery in 1823

See Smith's 'Catalogue Raisonné,' Part II., page 306,

No. 1119

1500
Sutherland

R. WILSON, R.A.

- 32 **A VIEW ON THE DEE,** with richly wooded banks and two figures in the foreground.

26 in. by 45 in.

From the Collection of William Coningham, Esq., 1849

Exhibited at Burlington House, 1871

800

Agnew

D. ROBERTS, R.A.

- 33 **JERUSALEM, LOOKING SOUTH**

47½ in. by 71½ in.

From the Hooton Hall Collection

Exhibited at the Royal Academy, 1860

149

Agnew

MURILLO.

34 OLD WOMAN AND BOY: LA VIEJA

56 in. by 41 in.

*Salamanca Sale, 1867, "from the Gallery of Don Sebastian**Martinez," 85,000 francs**Exhibited at the Leeds Exhibition, 1868**Exhibited at Burlington House, 1871**Curtis' Velasquez and Murillo (M. 449)*

1800

MURILLO.

35 SAINT ANTHONY OF PADUA AND THE INFANT
JESUS

23½ in. by 15¼ in.

*A repetition of the picture in the Berlin Museum**San Donato Sale, 19,500 francs**Engraved by Flameng**Vide Curtis' Velasquez and Murillo (M. 244)*

11. 600

L. Flameng

F. CLOUET.

36 PORTRAIT OF FRANCIS I.

28 in. by 23 in.

*Mentioned by Dr. Waagen and by him attributed to the
above master**Exhibited at the Manchester Art Treasures Exhibition, 1857,
and at Burlington House, 1871, and there attributed to
Holbein*

160 L. Schilling

Copied
769

J. L. DAVID.

37 PORTRAITS OF POPE PIUS VII. AND CARDINAL
CAPRERA, LEGATE TO FRANCE.

53 in. by 38 in.

*Exhibited at Burlington House, 1871**Exhibited at the Leeds Exhibition, 1868*

5110

FRANCESCO ALBANO.

38 THE THREE MARYS AT THE SEPULCHRE

30 in. by 38 in.

*See Dr. Waagen's work**Exhibited at Burlington House, 1871*

140

FRA ANGELICO DA FIESOLE, 1387—1455.

39 THE VIRGIN AND CHILD: Small full length figure of the Virgin seated under a canopy, upheld by angels. She holds the Child on her lap, in a red dress, with a bird in His hand: two angels are seated in front of the Virgin.

"A small work of exquisite preservation, which also expresses in the miniature-like finished heads the utmost sanctity of feeling."—
Dr. WAAGEN.

36 in. by 24 in.—arched top

*Exhibited, Manchester, 1857, and Burlington House, 1892*800 *See Dehmann*

ANDREA D'ASSISSI.

40 THE VIRGIN AND CHILD: small full-length figure of the Virgin enthroned holding the Child: with St. Dominic and St. Catherine of Siena and two donors

14 in. by 12 in.—panel.

Exhibited at Burlington House, 1871 and 1892

100

FRA BARTOLOMEO.

41 THE MADONNA AND CHILD

33½ in. by 25 in.—oval

870

MARCO BASAITI

42 THE HOLY FAMILY, with St. Catherine

21½ in. by 29½ in.—panel

Exhibited at Burlington House, 1871

830

GIOVANNI BELLINI.

43 PORTRAIT OF HIMSELF

21 in. by 16½ in.

*Exhibited at Burlington House, 1871*400
See above

GIOVANNI BELLINI.

44 THE MADONNA AND CHILD, with St. Peter and St. Paul

12½ in. by 16 in.

Exhibited at the Leeds Exhibition, 1868

360

GIOVANNI BELLINI.

45 THE MADONNA, seated with the Infant Christ on her lap,
with landscape background

25¼ in. by 18¾ in.—panel

Exhibited at Burlington House, 1871

1100

Agnew

GIOVANNI BELLINI.

46 HEAD OF A MAN.

12¾ in. by 9¾ in.

180

BONIFACIO.

47 MADONNA, seated with the Infant Saviour on her lap, whom
she is presenting to a Saint kneeling in adoration before
her, the Magdalen, St. Francis, and another Saint near them

60 in. by 79 in.

*From the Collection of the late Sir Charles Eastlake, P.R.A.**Exhibited at Burlington House, 1871*

270

PARIS BORDONE.

48 PORTRAIT OF A LADY.

45 in. by 34 in.

Exhibited at Burlington House, 1871

810

SANDRO BOTTICELLI.

- 49 THE MADONNA AND CHILD AND ST. JOHN—a book
with a vase and roses on a ledge in front

48½ in. by 33 in.

400

SANDRO BOTTICELLI.

- 50 THE NATIVITY, with the Virgin and St. John in adoration

35 in. circular—on panel

Exhibited at Burlington House, 1871

1150

A. CANALETTO.

- 51 A VIEW IN VENICE, with the church of SS. John and Paul
and the Colleoni monument

27½ in. by 43½ in.

From the Collections of Mr. Wakeman and Lord Exeter

From the Collection of The Hon. Marmaduke Constable

Maxwell, 1873

1950

Agnew

A. CANALETTO.

52. A VIEW ON THE GRAND CANAL, with a Palace, Gondolas
and figures

28 in. by 50 in.

From Lord Bessborough's Collection, 1801

From Stowe, 1848.

Exhibited at Burlington House, 1871

2100

L. CARACCI.

- 53 PORTRAIT OF MAN, with a skull

37 in. by 30 in.

Exhibited at Burlington House, 1871

50

Agnew

CORREGGIO.

54 AN ANGEL'S HEAD

19 in. by 19 in.

85

CORREGGIO.

55 TWO ANGELS' HEADS

"This and the foregoing are two fragments of the celebrated fresco, the Coronation of the Virgin, in the old Apsis of St. Giovanni at Parma, which the Chapter removed in the last century, for the purpose of enlarging the choir . . . They agree so entirely with the fragments of the picture of the Virgin crowned by Christ, preserved in the library at Parma, and also with the Angels in the Assumption of the Virgin in the Cathedral at Parma, that no doubt of their originality can exist; while to all lovers of this great master they are objects of the highest interest. These beautiful and poetic heads bear witness how broadly and fully he conceived the forms in his frescoes, with what mastery he expressed the effect of chiaroscuro, even in this unfavourable medium, and with what delicacy and freedom he used his brush."—DR. WAAGEN.

20 in. by 28 in.

*Exhibited at the Manchester Art Treasures Exhibition, 1857**Exhibited at Burlington House, 1871*

LORENZO DI CREDI.

- 56 THE VIRGIN AND CHILD, WITH ST. JOHN. The Virgin is seated in front under a tree, holding the Infant Christ on her knee: He is raising his right hand, in the act of blessing the infant St. John, who kneels on the left: landscape in the background, with rocks, water and architecture.

39 in. by 28 in.—panel

*Exhibited at Burlington House, 1871 and 1892**From the Collection of Alexander Barker, Esq.*

2400

CARLO CRIVELLI.

- 57 THE VIRGIN AND CHILD, WITH SAINTS: The Virgin enthroned and crowned, holds the Child upon her lap: He is in the act of presenting the keys to St. Peter who kneels at the foot of the throne: on the right are the figures of St. Louis of Toulouse, St. Augustine, and St. Buonaventura, with the Sacramental Cup in his hand and the wafer suspended above him: on the left, St. Emidius, patron of Ascoli, St. Francis and St. Bernardino of Siena.

Inscribed "OPUS CAROLI CRIVELLI VENETI."

75 in. by 77 in.—panel

Exhibited at Burlington House, 1871 and 1892.

7000 \$ Berlin
Museum

CARLO CRIVELLI, Painted 1476-1486

- 58 A "PIETA," half-length figures

28 in. by 24 in.—panel

Mentioned by Dr. Waagen

Exhibited at the Art Treasures Exhibition at Manchester, 1857

Exhibited at Burlington House, 1871 and 1892

380

Cranbury

CARLO CRIVELLI.

- 59 THE ENTOMBMENT

17 in. by 45 in.—panel

Exhibited at Burlington House, 1871

205

Agnew

CARLO DOLCI.

60 HEAD OF THE VIRGIN, in a blue drapery, her hands clasped

"Carlo Dolci not only dedicated his pencil to the Virgin (as Tartini did his violin to St. Anthony of Padua), but made a solemn vow never to paint any but sacred subjects. His Madonnas, however, were all portraits of Maria Madelina Balducci. Carlo Dolce was a member of the Compagnia di San Benedetto, a very rigid congregation. He was the victim, says Balducci, of a pertinacious melancholy, which at times made it impossible to obtain a word from him; all his answers were signs. On the day of his wedding, when the company were met for the ceremony, he was nowhere to be found. At last he was discovered in the Church of the Annunziata, prostrate on the steps of the great altar before a crucifix."—LADY MORGAN.

32 in. by $25\frac{3}{4}$ in.—oval

From Stowe

Engraved by Cooper

375 2 in. long

SASSO FERRATO.

61 THE VIRGIN AND CHILD

$39\frac{1}{2}$ in. by 29 in.

Exhibited at Burlington House, 1871

240 29 in. long

FRANCESCO FRANCIA, 1450-1518.

62 THE MADONNA AND CHILD WITH ST. JOSEPH.

"This beautiful picture is a perfect specimen of that refined and melancholy sentiment peculiar to this master, and exhibits at the same time great warmth and transparency of colour. It belongs to Francia's middle period."—DR. WAAGEN.

25 in. by $18\frac{1}{2}$ in.

Exhibited at the Art Treasures Exhibition at Manchester,

1857

170 18 1/2 in. long
St. Joseph

FRANCESCO FRANCIA.

- 63 THE VIRGIN AND CHILD. The Virgin, depicted three-quarter length, and seated, holds the Infant Saviour on her lap, and grasps his left hand, which holds a bird: a landscape in the background

26 in. by 20 in.—panel

Exhibited at Burlington House, 1892

500
Hyman

GAROFALO.

- 64 A GRECIAN SACRIFICE

51 in. by 74 in.

From the Salamanca Sale

Exhibited at Burlington House, 1871

580

GIORGIONE.

- 65 SOUPER VENITIEN: nine persons are grouped round a table; the feast is nearly over, and the guests are becoming animated: one man, dressed as a soldier, is beating the drum, while another, whom tradition says is Giorgione himself, is playing the flute

52 in. by 70 in.

From the Collection of the Abbé Celotti of Florence, when the picture was entitled "Un Festin Profane"

From the San Donato Sale, 1870

210.

GIORGIONE.

- 66 THE GOLDEN AGE

36 in. by 58½ in.

Exhibited at Burlington House, 1871

From the Collection of Alex. Barker, Esq.

520

GIOTTO, 1276—1336.

67 THE LAST SUPPER

"In the rarity of all genuine pictures by this head of the Italian School of the 14th century, a specimen which not only agrees in every respect with the few attested works of this master but is distinguished by originality of composition, animation of motive and excellence of preservation, may be considered as a great prize."—
Dr. WAAGEN.

From the Bisenzio Collection

Exhibited at the Art Treasures Exhibition at Manchester,
1857

Exhibited at Burlington House, 1871 and 1892

GIOTTO.

68 THE DECAPITATION OF A SAINT

16 in. by 26 in.—panel

Exhibited at Burlington House, 1871

FILIPPINO LIPPI.

69 PORTRAIT OF LA SIMONETTA, in crimson and white dress, with pearls and veil: the arms of the Sodenni family are emblazoned on the background.

La Simonetta is thus described by Vasari:—"Una giovine e bella donna di collo notabilmente lungo."

Dr. Waagen attributes this portrait to Pollajuolo, and confirms this opinion in his supplement: but it is generally considered that the treatment agrees entirely with that of Filippino Lippi.

20 $\frac{3}{4}$ in. by 14 $\frac{1}{2}$ in.

From the Collection of Mr. Rogers

From the Davenport Bromley, and the Alexander Barker Collections

BERNARDINO LUINI.

70 A LADY, AS VENUS

40 in. by 57 in.

Exhibited at Burlington House, 1871

ANDREA MANTEGNA.

- 71 FOUR SUBJECTS FROM THE LIFE OF CHRIST. Illustrations in gold colours from a missal.

13½ in. by 31½ in.

Exhibited at Burlington House, 1871

Exhibited at The Art Treasures' Exhibition, Manchester, 1857

320 in

PALMA VECCHIO.

- 72 THE MADONNA AND CHILD seated in a landscape, attended by St. Elizabeth and St. John and St. Catherine.

29 in. by 47 in.

Exhibited at Burlington House, 1871

From the Collection of Alex. Barker, Esq., 1874

240

PALMA VECCHIO.

- 73 THE HOLY FAMILY, with St. Catherine and Saints.

29 in. by 47 in.

Exhibited at Burlington House, 1871

From the Collection of Alexander Barker, Esq., 1874

650

Agnew

BALDASSARE PERUZZI.

- 74 THE ADORATION OF THE SHEPHERDS

129 in. by 69 in.

Attributed by Dr. Waagen to Prospero Fontana

From the Fesch Collection

Exhibited at Manchester, 1857

Exhibited at Burlington House, 1871

250.

PINTURICCHIO.

- 75 A PAIR OF OBLONG PANELS, with St. Augustine, St. Ambrose, and other Saints

11 in. by 17¾ in.

75 Agnew

PIETRO PERUGINO, 1446-1524.

76 THE NATIVITY

10½ in. by 18 in.

720

2 1/2 in.

77 THE BAPTISM

10½ in. by 18 in.

900

20

78 THE RESURRECTION

10½ in. by 18 in.

260

2 1/2 in.

79 NOLI ME TANGERE

10½ in. by 18 in.

500

2 1/2 in.

80 CHRIST AND THE WOMAN OF SAMARIA

An original pen drawing for this composition is in the Oxford University Gallery. It was formerly in the collections of Ottley, Robert Udney, and Sir Thomas Lawrence. Engraved by Fisher, No. 2, in "Seventy Facsimiles," Oxford, 1852. It is No. 116 of the Gallery Catalogue.

10½ in. by 18 in.

*Purchased from the late Alexander Barker, Esq.**Exhibited at the British Institution, 1852*

Exhibited at the Art Treasures Exhibition at Manchester,
1857

Exhibited at Burlington House, 1871 and 1892.

THE ABOVE FIVE PICTURES ARE A SERIES FORMING THE PREDELLA OF
AN ALTAR.

RAPHAEL, 1483-1520.

- 81 THE CRUCIFIXION: angels hover above in the air, St. John and the Virgin stand on each side, St. Jerome and the Magdalene kneel in front. On Panel inscribed:

"RAPHAEL, VRBINAS, P."

"Raphael peignit ce tableau pour la chapelle de la famille Gavin ou Gavari, dans l'église des Dominicains à Città di Castello, et, selon toute apparence vers l'année 1500. Cette peinture resta pendant près de trois siècles à la même place, jusqu'à ce qu'un Français l'eût achetée, moyennant la somme de 4000 scudi et en échange d'une mauvaise copie, qui occupe aujourd'hui la place de l'original.

Le Prince de Canino acquit l'original pour 10,000 scudi romains à la Vente du Cardinal Fesch, et le revendit en 1847 avec d'autres tableaux à lord Ward. Ce tableau, en général bien conservé, a été fait d'après ceux du Perugin; il est tellement dans la Manière de ce maître, qu'on y remarque seulement quelques parties qui par la faiblesse du dessin et du modelé, trahissent un peintre encore jeune et inexperimenté; mais la génie de Raphael se révèle déjà dans la beauté des têtes et surtout dans celle de la Madeleine * * * * Cette peinture n'avait jamais été gravée, avant que nous en eussions donné dans l'édition allemande de notre livre une gravure faite par L. Gruner."

102 in. by 65 in.

From the Fesch Collection at Rome

Painted before he had attained his 17th year in 1500, for the Dominican Church at Città di Castello, in the Chapel of the Gavari family

Described by Dr. Waagen

Exhibited at the Art Treasures Exhibition at Manchester, 1857

Exhibited at Burlington House, 1871 and 1892

Passavant; Vie de Raphael, Vol. II., No. 6

Engraved by L. Gruner for the above work

RAPHAEL.

82 LA VIERGE À LA LEGENDE; or, LA VIERGE DE NOVAR

Extract from "A Review of the Lives and Works of some of the most eminent Painters," by Monsieur C. J. Nieuwenhuys, published in 1834:—

"It would be difficult to name a second picture by this painter to compare with the present. It bears more resemblance to the beautiful works of Raffaele than to any other of Giulio-Romano, and no doubt the hand of Raffaele took a considerable part in the execution of this excellent work; for the head of the Virgin is after the same model which the latter has introduced in his most important works. The Virgin is seated—a veil thrown over her head falls on her shoulders, and the drapery over her knees is of a beautiful blue. She supports her child standing on a cushion, having in his little hands the end of a scroll on which the words 'Ecce Agnus Dei' are easily deciphered. St. John is holding the other end of the paper about which they are disputing, and the Virgin with a sweet expression seems to invite him to yield to the infant Jesus. At a distance, under an obscure portico, is seen St. Joseph with a lighted lantern in one hand, with the other he is leading the ass which is to aid their flight into Egypt. It is impossible, justly, to describe the beauties of this picture, which must be considered one of the finest of its kind, not only as regards the pure and elevated character of the design, but also from the beauty of the pencilling—qualities that have always been so much admired in this great school."

The celebrated work engraved by Forster

31½ in. by 23½ in.

It is believed to have belonged to Charles I., and was formerly in the collection of Lord Gwydir, when it was ascribed to Giulio Romano

There exists in the Bibliothèque Nationale at Paris an etching by Guido of the composition, entitled from Raffaele

From the Novar Collection

RAPHAEL.

83 THREE FULL-LENGTH FIGURES OF SAINTS

14 in. by 5 in.

84 THREE FULL-LENGTH FIGURES OF SAINTS

14 in. by 5 in.

From the Bisenzio Collection

Described by Dr. Waagen and ascribed by him to Lo Spagna (Giovanni Spagnuolo)

Exhibited at the Art Treasures Exhibition, 1857

Exhibited at Burlington House, 1871

SALVATOR ROSA.

85 THE FINDING OF MOSES: on the bank of a river the daughter of Pharaoh is seated with arms extended to receive the infant: a cascade falls through rocks on the right, which are surmounted by trees: in the distance the rocky shore is brilliantly lighted by effect of sunshine, which extends its influence over the whole subject.

79 in. by 48 in.

From the Colonna Paluce

Brought to England by William Young Ottley, Esq., and sold in his Sale May, 1801, for 1,500 guineas, and bought by Lord Temple. Companion to the celebrated picture in the National Gallery

From Stowe: bought by the Duke of Buckingham from the Orleans Gallery for £2,500.—See Lady Morgan's Life of Salvator Rosa, Vol. II., p. 368

Exhibited at the Art Treasures Exhibition, Manchester, 1857

Exhibited at Burlington House, 1871

ANDREA DEL SARTO.

- 86 THE HOLY FAMILY, attended by an angel with a book

66 in. by 50½ in.

Exhibited at Burlington House, 1871

ANDREA DEL SARTO.

- 87 "PIETA:" the Madonna and two angels mourning over the body of Christ.

38½ in. by 51¾ in.

*Described by Dr. Waagen, in "Art Treasures in Great Britain"**From the Novar Collection*

TINTORETTO.

- 88 ADAM AND EVE. Eve is seated under the shadow of the Forbidden Tree, and has just plucked the fruit which she is offering to Adam, who is lying beside her.

The Abbé Celotti wrote of this picture in 1838: "Tout le monde sait que l'Eve de ce tableau du Paradis terrestre n'était autre que la favorite de Tintoret; mais comme la paix ne régnait pas toujours entre eux, il la plaçait dans ses tableaux, tantôt dans le Paradis, tantôt en enfer; c'est dans une des phases de concorde que l'artiste a profité de la condescendance de son beau modèle."

45 in. by 38½ in.

*This picture belonged to the family of the Marquis Orlandini of Florence**From the San Donato Sale, 1870*

TITIAN.

- 89 A MOTHER AND CHILD

29½ in. by 24½ in.

Exhibited at Burlington House, 1871

TITIAN.

90 VENUS SLEEPING

21½ in. by 35 in.

110

PERINO DEL VAGA.

91 THE NATIVITY

"The Child on the ground, adored by the Virgin, a female Saint, the Baptist; behind, St. Sebastian and three other male Saints: above, the Almighty supported by infant angels. Full length figures, life size. A work of great power of colour and beauty in the heads."—DR. WAAGEN.

107 in. by 86 in.

Inscribed and dated 1534

Exhibited at the Manchester Art Treasures Exhibition,
1857

Exhibited at Burlington House, 1871

470

Sir Chas Robinson

FINIS.

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